

# THEME ET VARIATIONS

pour violon ou flûte, violon, alto et cello

Hugues DELAY

Tema : *andante*

Violin Flute *mp* *mf*

Violin *p* *mf*

Viola *p* *mf*

Cello *mf*

The first system of the score is in 2/4 time with a key signature of one sharp (F#). It features four staves: Violin Flute, Violin, Viola, and Cello. The Violin Flute part begins with a melodic line marked *mp* and *mf*. The Violin and Viola parts have rests followed by a melodic line marked *p* and *mf*. The Cello part has a rest followed by a melodic line marked *mf*.

Vln Fl *mp* *p* *mf*

Vln *mp* *p* *mf*

Vla *mp* *p*

Vlc *mp* *mf*

The second system continues the musical theme. It features four staves: Vln Fl, Vln, Vla, and Vlc. The Vln Fl part has a melodic line marked *mp*, *p*, and *mf*. The Vln part has a melodic line marked *mp*, *p*, and *mf*. The Vla part has a melodic line marked *mp* and *p*. The Vlc part has a melodic line marked *mp* and *mf*.

Vln Fl *f* *mp* *mf* *f* *mp*

Vln *f* *mp* *mf* *f* *mp*

Vla *f* *mp* *mf* *f* *mp*

Vlc *f* *mp*

The third system continues the musical theme. It features four staves: Vln Fl, Vln, Vla, and Vlc. The Vln Fl part has a melodic line marked *f*, *mp*, *mf*, *f*, and *mp*. The Vln part has a melodic line marked *f*, *mp*, *mf*, *f*, and *mp*. The Vla part has a melodic line marked *f*, *mp*, *mf*, *f*, and *mp*. The Vlc part has a melodic line marked *f* and *mp*.

# Variation I

Andante

21

Vln Fl

Vln

Vla

Vlc

*mf* *f* *mf* *f mp*

28

Vln Fl

Vln

Vla

Vlc

*p* *f* *p* *mf*

*mp* *f* *mf* *p*

*mp* *f* *mf* *p*

*mf* *f* *mp* *p*

35

Vln Fl

Vln

Vla

Vlc

*f mp* *mf* *f* *mp*

*mf* *f mp* *mf* *f* *mp*

*mf* *f* *mp* *mf* *f* *mp*

*mf* *f* *mp* *f* *mp*

# Variation II

Andante

42

42

Vln Fl

Vln

Vla

Vlc

*mf*

*mp*

*mf*

*mf*

42-48: This system contains measures 42 through 48. It features four staves: Violin I and Flute (Vln Fl), Violin II (Vln), Viola (Vla), and Violoncello (Vlc). The key signature is one sharp (F#) and the time signature is 2/4. Measures 42-45 are mostly rests. From measure 46, the instruments enter with triplet patterns. Dynamic markings include *mp* and *mf*. The system concludes with a fermata over the final measure.

49

49

Vln Fl

Vln

Vla

Vlc

*mp*

*mp*

*mp*

*mp*

49-55: This system contains measures 49 through 55. It features the same four staves as the previous system. Measures 49-50 show a first ending with two options, marked *mp*. From measure 51, the instruments continue with triplet patterns. Dynamic markings include *mp*. The system concludes with a fermata over the final measure.

56

56

Vln Fl

Vln

Vla

Vlc

*mf*

*mf*

*mf*

*mp*

*p*

*mf*

*p*

56-62: This system contains measures 56 through 62. It features the same four staves. Measures 56-57 show triplet patterns with a *mf* dynamic. From measure 58, the instruments continue with triplet patterns. Dynamic markings include *mf*, *mp*, and *p*. The system concludes with a fermata over the final measure.

# Variation III

Andante

62

Vln  
Fl

*mf*  $\rightrightarrows$  *p* *mf*  $\rightrightarrows$  *p*

Vln

*p* *f*  $\rightrightarrows$  *p* *f*  $\rightrightarrows$  *p* *mf*

Vla

*mp* *f*  $\rightrightarrows$  *p* *mp* *f*  $\rightrightarrows$  *p*

Vlc

*mf*  $\leftarrow$  *f*  $\rightrightarrows$  *p* *mf*  $\leftarrow$  *f*  $\rightrightarrows$  *p* *mp*

68

Vln  
Fl

*f*  $\rightrightarrows$  *p* *p*

Vln

*f* *p* *mp*

Vla

*f* *p* *mf*  $\leftarrow$

Vlc

*f* *p*

73

Vln  
Fl

*f* *p* *f* *p*

Vln

*f* *mf*  $\rightrightarrows$  *p* *f* *p*

Vla

*f* *mp*  $\rightrightarrows$  *p* *mp* *f*

Vlc

*f* *p* *mf*  $\leftarrow$  *f*

78

Vln Fl

Vln

Vla

Vlc

*f* *mf* *p*

*mf* *p*

*mp* *p*

*f* *p*

### Variation IV

*Largo*

83

Vln Fl

Vln

Vla

Vlc

*mp* *mf* *p*

*mp* *mf* *p*

*mp* *mf* *p*

*mp* *mf* *p*

88

Vln Fl

Vln

Vla

Vlc

*mf* *p* *mp* *p*

*mf* *mp* *p*

*mf* *mp* *p* *f*

*mf* *mp* *p*

93

Vln Fl

Vln

Vla

Vlc

*f* *p* *f* *p* *p* *mp* *f* *p*

97

Vln Fl

Vln

Vla

Vlc

*mf* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

### Variation V

*Doppio movimento*

101

Vln Fl

Vln

Vla

Vlc

*f* *f* *p* *f* *mp* *f*

106

Vln Fl

Vln

Vla

Vlc

*f*

*f*

*p*

*mf*

*f*

*mp*

111

Vln Fl

Vln

Vla

Vlc

*mf*

*p*

*mf*

*mp*

*p*

*f*

*mf*

*p*

*f*

116

Vln Fl

Vln

Vla

Vlc

*p*

*f*

*f*

*p*

*f*

*f*

# Variation VI et coda

*Istesso tempo*

121

Vln Fl  
Vln  
Vla  
Vlc

*mf*  
*mf*  
*mf*  
*mf*

125

Vln Fl  
Vln  
Vla  
Vlc

*f*  
*f*  
*f*  
*f*

130

Vln Fl  
Vln  
Vla  
Vlc

*p*  
*f*  
*f*  
*f*

*f*  
*p*  
*f*  
*p*

*f*  
*f*  
*mf*  
*mf*



135

Vln Fl

Vln

Vla

Vlc

*f*

*f* *mf* *mp* *p*

*f* *mf* *mp* *p*

*f* *mf* *mp* *p*

139

Vln Fl

Vln

Vla

Vlc

*f* *mp*

*mp* *mf* *f*

*mp* *mf* *f* *mp* 3 *p*

*mp* *mf* *f* *mp* 3 *p*

144

Vln Fl

Vln

Vla

Vlc

*f*

*f*

*f*